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quickly rouse a kindred fire in English audiences. There is no surer instrument of conversion than one's own faith. The opinion of sincerity in a speaker, is more strong to convince than all his considered arguments; and I think if a performer, singing or playing in such a manner as to evince a deep reliance on the truth of his own feelings—a genuine and hearty faith in the sufficiency of musical expression—should appeal to an audience little skilled in the art, and perchance not over credulous, he would be found to achieve that most gratifying of triumphs—the triumph of sincerity. “Almost thou persuadest me to be a *musician*,” would be the involuntary exclamation extorted from his English auditor. I am not disposed to make very much account of the applause bestowed on various celebrated foreign performers of this high order of genius, such as those before named; I feel doubtful how much of the apparent relish of their genius might be traced to a pre-established name, and a traditional admiration. It is unquestionable, however, that the opinion of a certain rapt emotion—of a certain real intensity of feeling—in those performers, was at least one secret of the popular enthusiasm felt for them, and of the exquisite unfeigned delight that their performances communicated. Now this enthusiasm is no doubt a part of temperament, and is less to be expected in the natives of a northern, than in those of a southern, more genial clime. But that it may receive both a check and a spur from very different—in fact from *moral*—causes, is what I strenuously affirm. That, without which there can be no truly beautiful performance of any kind, is—Faith. (Thus may be most conveniently expressed in one word the desired qualities.) By faith, I would signify all those feelings of reliance on the excellence and sufficiency of any art, which removes from the act of performance every vestige of indecision and “compunctious visitings.” If while I am executing a concerto, my feelings are dashed with the slightest conceivable doubt of the full value of music, if I admit to my mind for a single moment the suspicion that *money* may be better, that *rank* may be better, that the wealthy listener on my right, or the titled no-listener on my left, or any other individual in that company in fact (unless it be some one, perhaps, eminent for virtue and goodness—which is another sort of music) is greater or happier or more to be envied than I, then my full soul has not entered into that concerto, nor can I be the devout musician able to perform it. It is like some heaven-offending glance given in a church, nullifying the muttered prayer with its mixture of “mortal mould.”

A beautiful performer of music, then, must be one thoroughly in love with music, and thoroughly convinced that nothing is better. Hearty and

fearless himself, he must be full of confidence in others. He must be endowed with faith enough to repose securely on the truth of feeling. Full of passionate aspirations, he must believe in their power of commanding the sympathy of others, of conquering coldness, of fertilizing dulness, of awakening the good genius of all.

By the late EGERTON WEBBE.

BRIEF CHRONICLE OF THE LAST MONTH.

THE ANTIQUARIAN MUSICAL SOCIETY held its annual meeting on the 1st November, at the rooms of the Royal Society of Musicians, in Lisle-street.

THE SACRED HARMONIC SOCIETY commenced their season on the 6th November, with Handel's “Israel in Egypt.” The performance, as a whole, was satisfactory. The choruses were generally sung with precision, with occasional exceptions, especially “The people shall hear.” The Hall was fully attended. The oratorio was announced for repetition on the 29th of November.

THE SACRED CONCERTS at Crosby Hall are fixed for the 27th November, 18th December, 8th and 29th January, 19th February, and 12th March. These concerts are highly interesting, from the novel and sterling character of the music forming the programmes.

THE SOCIETY OF BRITISH MUSICIANS, with the kind permission of Mr. Erat, have determined to open the library to the members and associates every Monday evening, from 7 till 10 o'clock.

A NEW ORGAN, built by Hill, containing fifty-two stops, was opened at All Saints' Church, Northampton, when several compositions of Haydn, Bach, Rinck, Mendelssohn, Beethoven, Mozart, &c. were played in first-rate style.

THE CHORAL HARMONISTS commenced their thirteenth season on the 18th.

MANCHESTER—The Choral Society has issued a very attractive programme for the next concert. The best part of Handel's “Joshua,” an anthem of Rinck's, “Lord, incline thine ear”—new, we think, to a Manchester audience—and several other attractive pieces, are included.—*Manchester Courier*.

MR. MAINZER.—We learn that a great public meeting was to be held in Edinburgh on the 27th, at which Lord Murray is to preside, and in which Mr. Mainzer will develop a plan for the introduction of singing classes into all schools of Scotland. As the result of this meeting will not be known to us in time for publication, we promise a report of the same in our next.

COVENT GARDEN THEATRE.—Mr. Laurent will open this establishment, after the departure of Jullien, for purposes legitimate. Mr. G. Alexander Macfarren is engaged as music-director, and under his care will be produced the “Antigone” of Mendelssohn. This great work has already been received with enthusiasm forty times at Paris, and at six theatres in Germany.

LIVERPOOL.—The twenty-fifth public performance of the Liverpool Festival Choral Society, given at the Musical Hall, Bold-street, to a numerous auditory, consisted of Handel's oratorio, “Solomon”—the first time of its representation in Liverpool. Its execution added new laurels to those already attained by this society.

PHILHARMONIC SOCIETY.—The dates of the concerts for the ensuing season are fixed for March 31, April 14 and 28, May 12 and 26, June 9 and 23, and July 7. There will be no alteration in the terms of admission.